

the Revenue Cutter Service, as the only armed service, might be put at the head of this combined coast service. The fact that the revenue cutters make comparatively few arrests is not a measure of their usefulness, because it is the very existence of the service which prevents the necessity of such arrests, and to remove it would be to court violations of the law. But to be the watch-dogs of the custom laws is only a small part of the work of the revenue cutters. In ten years these boats have actually saved from drowning four hundred and ninety-two people; have aided nearly seventeen hundred vessels in distress: have taken care of over thirty-four hundred persons who were in distress; while in the last four years they have destroyed eighty-nine derelicts. This is a splendid record of good work done, and includes scores of instances of romance, adventure, and daring. The Revenue Cutter Service is a practical school of naval training, and it is from the ranks of such men as its hardy officers that the best material may be drawn in times of real emergency. The officers are marine engineers and naval architects as well as seamen. They design their own ships, inspect the building of them, and afterwards sail them. The ships and their crews and officers are constantly engaged in sea work of the most arduous kind; they are drilled constantly in the use of guns; they form a small but valuable naval reserve with officers and men hardened to sea life and sea work. We hope that Congress will not forget these facts in any plan for consolidation and economy. We do not doubt that the whole question of "little navies," as well as many other of the business efficiency suggestions in the Commission's report, are worth thought and will suggest action. But whatever is done, the greatest care should be taken not to lose the expert skill and training already acquired in such service as that we have described.



THE LINCOLN MEMORIAL AT
WASHINGTON; THE SITE

Last year Congress appropriated two million dollars for a Lincoln Memorial at Washington, and appointed a Lincoln Memorial Commission, with President Taft as Chairman, to determine upon and to procure a site and plan and to employ the services of architects, sculptors, and landscape artists. Congress also charged this Commission to avail itself

of the services of the Federal Commission of Fine Arts, and to report all recommendations to Congress for its approval. The report of the Fine Arts Commission to the Memorial Commission last summer expressed the conviction that the popular ideal of a Lincoln Memorial would be satisfied only by a design combining grandeur with beauty, and that a large monument should stand where its environment can be specially designed to harmonize with it. Of all the sites suggested, only that of the Potomac Park was satisfactory to the Commission. The Potomac Park, created by Congress and owned by the Government, comprises a great area along the Potomac, raised above the highest river floods, readily accessible, and, despite its comparative isolation, already a place of popular resort. But that very isolation makes it possible to treat the surroundings in such a way as would best enhance the effect of any monumental memorial placed in the park. And the true effect of such a memorial can be realized when we remember that a monumental structure, standing in a broad plain and surrounded by an amphitheater of hills, is as widely seen and as impressive as if it were on a hilltop. In addition to this general principle, the Potomac Park site is upon the main east and west axis in line with the Capitol and the Washington Monument; that is to say, a straight line drawn from the Capitol through the Washington Monument to the Potomac would cross the park site. Such a location appealed to Secretary Hay, who once wrote concerning it: "As I understand it, the place of honor is on the main axis. . . . Lincoln, of all Americans, next to Washington, deserves this place of honor. He was of the Immortals. We must not approach too close to the Immortals. His monument should stand alone, remote from the common habitations of man, apart from the business and turmoil of the city; isolated, distinguished, and serene. Of all the sites, this one near the Potomac is most suited to the purpose."



THE LINCOLN
MEMORIAL: THE PLAN

To avoid competition with the Capitol or the Washington Monument, the Lincoln Memorial, in the opinion of the Fine Arts Commission, should not include a dome, and should not be characterized by great height, but by strong horizontal lines.

As to a designer, the Commission did not recommend selection by competition, but the selection of an artist who, when appointed, would submit designs of various types and afterwards develop that one which the Lincoln Memorial Commission might approve, the appointment of such a designer to be subject to recall if he were found unsatisfactory. The Memorial Commission appointed Mr. Henry Bacon, of New York City, whose name had been placed in nomination by the Fine Arts Commission. Mr. Bacon accepted the appointment, and for several months has given his whole time to the making of designs for the Memorial, which have now culminated in a final plan. Originally, the expectation of many was that the Lincoln Memorial would take the form of an open portico in conjunction with a statue of heroic size. Mr. Bacon discarded this idea, on the ground that an object of veneration by the people has generally been set apart and inclosed. The Greeks, for instance, placed the statues of their gods in temples, and not in the open. Hence Mr. Bacon would place the proposed statue of Lincoln in a great rectangular hall, inclosed by marble walls, on which would be inscribed the Gettysburg speech and the Second Inaugural. To the right and left of the statue, and at equal distance from each end, screens of four Ionic columns would be placed across the hall. The exterior would resemble a Greek temple, surrounded by a colonnade of thirty-six Doric columns forty feet high, the material, like that of the interior, to be white marble. The thirty-six columns would represent the thirty-six States in the Union in Lincoln's time. The effect of the building would be heightened by placing it, as Mr. Bacon proposes, on a circular terrace, a thousand feet in diameter, to be raised eleven feet above the present grade. On the outer edge of this terrace four rows of trees would be planted, leaving in the center a plateau. In the center of this plateau a further terrace would be raised, sixteen feet high and five hundred feet in diameter, on which the Lincoln Memorial would stand. The whole plan reflects credit upon Mr. Bacon, an architect whose specialty has long been the designing of the proper setting for monuments. Working with such sculptors as Saint-Gaudens, French, Bitter, and Niehaus, he has designed the architectural setting for more than sixty monuments. But it is on his latest achieve-

ment, we believe, that his reputation will chiefly rest.



A COMMUNITY THEATER

Pittsfield is one of the most delightful of the old Massachusetts towns, charmingly situated, with shaded streets and many delightful old homes, and with an unusual number of delightful people; in other words, a community which represents the best of old and new New England. A very interesting experiment is being tried there by the Pittsfield Theater Company. It is impossible to ignore the passion of the American people for amusement; they are now as determined to be entertained as a few years ago they were determined to work. In all parts of the country the picture shows and other forms of cheap entertainment are crowded. Some of the picture entertainments are not only interesting but distinctly educational; many of them are frivolous; a few of them are bad. The question is: What shall be put in their place? A company of fifty gentlemen in Pittsfield, representing the professions, life insurance, manufacturing, banking, journalism, and art, have bought the Colonial Theater in the town, cleansed and re-equipped it, with special reference to the physical comfort of the performers, which is often greatly neglected in theaters outside of the great cities. They declare that they do not start in either as "high-brow reformers or theatrical experts;" but they believe that in a town like Pittsfield "the theater justifies a consideration not dissimilar to that with which we regard our public library or our art museum." These gentlemen are leading the way in a movement which ought to be widespread. They have faced, not a theory, but a condition, and they will discover that, so far as immediate popular use is concerned, the theater is of more importance in a community than either the art museum or the public library. It reaches the class of people who most need help and in whom the community ought to have the deepest interest, so many are they, and in so many cases are they deprived of the best things of life. This committee asks for advice or suggestion. They are in the way to lead rather than to follow, but they are wise to take counsel with experience and to put their enterprise on a solid business foundation. If they can keep out of the hands of the theatrical "cranks" who wish to give the people, not what will interest